

NORTH CAROLINA **SYMPHONY**

PICTURES AT AN EXHIBITION

FRIDAY & SATURDAY, SEPT 23-24, 2022 | 8PM

Meymandi Concert Hall
Woolner Stage

Duke Energy Center
for the Performing Arts

Raleigh



The North Carolina Symphony gratefully
acknowledges financial support from
Wake County, the City of Raleigh, and
the State of North Carolina.



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MEYMANDI CONCERT HALL, WOOLNER STAGE
DUKE ENERGY CENTER FOR THE PERFORMING ARTS

North Carolina Symphony
Carlos Miguel Prieto, *conductor*

Jennifer Higdon (b.1962)
Fanfare Ritmico

Claude Debussy (1862-1918)
Ibéria from *Images*, L. 122
I. *Par les rues et les chemins*
II. *Les parfums de la nuit*
III. *Le matin d'un jour de fête*

Maurice Ravel (1875-1937)
Rapsodie espagnole, Op. 35
I. *Prélude à la nuit*
II. *Malagueña*
III. *Habanera*
IV. *Feria*

INTERMISSION

Modest Mussorgsky (1839-1881) /
Orch. Maurice Ravel
Pictures at an Exhibition, Op. 35

Promenade
I. *The Gnome*
Promenade
II. *The Old Castle*
Promenade
III. *Tuileries*
IV. *Cattle*
Promenade
V. *Ballet of the Chicks in Their Shells*
VI. *Samuel Goldenberg and Schmuyle*
VII. *The Marketplace at Limoges*
VIII. *Catacombs*
Roman Tombs
Cum mortuis in lingua mortua
IX. *The Hut on Fowl's Legs*
X. *The Great Gate of Kiev*

Notes on the music by Joanna Chang.

For the complete program, text
the word **program** to
919.364.6864 or scan this
QR code with your phone:



About the Artists



Carlos Miguel Prieto, conductor
The Maxine and Benjamin Swalin Chair

Carlos Miguel Prieto is Music Director Designate of the North Carolina Symphony. He first appeared with the Symphony as guest conductor in 2011. Since then, he has conducted programs including symphonies, choral works, and works by living composers in Raleigh and around the state. This season, he conducts three programs. He assumes the role of Music Director in 2023/24.

Carlos Miguel Prieto was born into a musical family of Spanish and French descent in Mexico City and is the foremost Mexican conductor of his generation. He was Music Director of the Orquesta Sinfónica Nacional de México from 2007 to 2022 and has been Music Director of the Louisiana Philharmonic Orchestra since 2006. In 2008 he was appointed Music Director of the Orquesta Sinfónica de Minería, which performs a series of summer programs in Mexico City.

Prieto is in great demand as a guest conductor with orchestras including The Cleveland Orchestra, Minnesota Orchestra, National Symphony Orchestra, Dallas Symphony Orchestra, Toronto Symphony Orchestra, and New World Symphony, and has enjoyed a particularly close and successful relationship with the Chicago Symphony Orchestra. Recent highlights include engagements with the London Philharmonic Orchestra, NDR Elbphilharmonie Orchestra, Frankfurt Radio Symphony, Royal Liverpool Philharmonic, and Spanish National Orchestra.

Since 2002, alongside Gustavo Dudamel, Prieto has conducted the Youth Orchestra of the Americas (YOA). He served as Principal Conductor of the YOA from its inception until 2011, when he was appointed Music Director. He has also worked regularly with the National Youth Orchestra of Great Britain and the NYO2 in New York.

Prieto has conducted over 100 world premieres of works by Mexican and American composers, many of which were commissioned by him, and has championed works by Black and African American composers such as Florence Price, Margaret Bonds, and Courtney Bryan, among others. Among his many recordings, his rendition of the Rachmaninoff Piano Concerto No. 2 & *Études-tableaux* Op. 33, with Boris Giltburg and the Royal Scottish National Orchestra, won a 2018 Opus Klassik award and was listed as a *Gramophone* Critics' Choice for 2017. His recording of Korngold's Violin Concerto with Philippe Quint and the Orquesta Sinfónica de Minería received two Grammy nominations.

Carlos Miguel Prieto was recognized by *Musical America* as the 2019 Conductor of the Year. A graduate of Princeton and Harvard universities, Prieto studied conducting with Jorge Mester, Enrique Diemecke, Charles Bruck, and Michael Jinbo.

About the Music



Fanfare Ritmico

JENNIFER HIGDON (b. 1962)

THE STORY:

Composed in 1999, Jennifer Higdon's *Fanfare Ritmico* celebrates the "speed of modern life," from the rhythm of an individual heartbeat to the "lightning speed of computers." Despite worldwide anxiety over the foreboding Y2K bug, Higdon optimistically designated her work as a "fanfare," a ceremonial flourish hailing an important arrival. Indeed, the arrival of innovation dawned upon the horizon: the first "smartphones" (that is to say, the first Blackberry and Bluetooth devices) appeared on the consumer market, DVD collections lined the shelves of home entertainment, the digital music industry exploded with Napster, and *TIME* magazine hailed Amazon's then 35-year-old CEO Jeff Bezos "Person of the Year."

On the eve of the new century, Higdon's own career overflowed with optimism. At 37, the Brooklyn-born, Tennessee-raised composer whose early inspirations ranged from the Beatles to Simon & Garfunkel enjoyed an upward crest of professional success. Originally a flute major at Bowling Green, Higdon turned to composition at the age of 21, enrolling after graduation in the Artist Diploma program at the Curtis Institute of Music. Following doctoral studies with George Crumb at University of Pennsylvania, she returned to Curtis in 1994 to teach composition, a position held until last year. Higdon also enjoyed the rare luxury of composing exclusively on commission.

As Higdon observes: "Everyone follows the beat of their own drummer, and those drummers are beating faster and faster on many different levels." As such, *Fanfare Ritmico* is never monotonous but buoyantly fresh with color and metric vivacity. Unexpected jolts and pulsations, tricky enough even to keep the ensemble players on their toes, create a gripping fluidity of rhythmic color, eagerly anticipating what the 21st century would bring. *Fanfare Ritmico* premiered on March 25, 2000, with Apo Hsu conducting the San Francisco-based Women's Philharmonic, the organization that commissioned the work. Two years later, Higdon scored *Fanfare* for wind band, which was premiered by the Illinois Wesleyan University Wind Ensemble on April 21, 2002.

This is the first of two pieces by Higdon that NCS will perform in the 22/23 season. Her Low Brass Concerto appears on the Beethoven "Eroica" program, October 14-15.

LISTEN FOR:

- Layers of contrasting textural and rhythmic patterns in quick succession, expressive of effervescent motion at varying paces
- Hefty exchanges in the woodwinds before a solo melody emerges from the trumpet, supported by chimes
- An impressive battery of percussion (xylophone, temple blocks, bongos, toms, hard mallets, brake drums) that showcases a kaleidoscope of timbres

INSTRUMENTATION:

Three flutes (one doubling piccolo), three oboes, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, strings



Ibéria from *Images*

CLAUDE DEBUSSY (1862-1918)

THE STORY:

The second and most famous of Debussy's *Images*, *Ibéria* draws from the manifold colors of the orchestral palette to musically represent the Spanish peninsula. Creating evocative images from the piano and orchestra had already become Debussy's signature style: the year 1905 alone saw the completion of *La Mer*, three symphonic sketches inspired by the woodblock prints of the Japanese artist Hokusai, as well as the delightful piano suite *Estampes*, which treats the listener to glimpses of pagodas and an evening in Grenada before settling down to the sweet patter of raindrops in a springtime garden.

Debussy's gravitation towards Spanish idioms in 1905 was by no means novel. Paris teemed with a large Spanish émigré community, fostered by the exiled Queen Isabella's presence in France beginning in 1868. Gallic composers fell sway to the instruments and rhythms of their southern neighbors; attracted to the expanded melodic language of beguiling Arabic modes, they sought to capture these sounds in their own works. Bizet's *Carmen* (1873), Lalo's *Symphonie espagnole* (1875), Chabrier's *España* (1883) and *Habanera* (1888), to mention a few, were already familiar to Debussy when *Ibéria* was conceived.

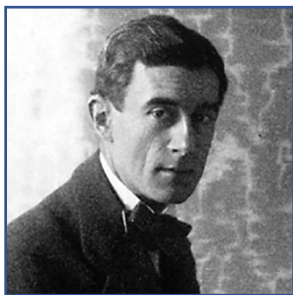
Stylistic variety plays a central role in Debussy's portrayal of Spain. *Par les rues et par les chemins* takes audiences across a busy Spanish square filled with the boisterous clamor of castanets, tambourines, and tuneful clarinets. Tripping down the cobbled boulevards, one hears various instruments pass around the melody before stopping to marvel at a mosque—its elaborate domes, multifoil arches, and colorful mosaics testifying to seven centuries of Muslim rule on the peninsula. *Les parfums de la nuit* showcases Debussy's penchant for effortless improvisation with flexible rhythms and harmonic shifts. The final movement rushes in to bring Debussy's Iberian reverie to a memorable close.

LISTEN FOR:

- In *Par les rues et par les chemins*, piccolos, flutes, and English horns that wind through Arabic scales while violins offer atmospheric harmonics and light pizzicato
- A sudden fanfare of horns that cuts through the moment, as Debussy points towards ruins of the amphitheaters, vestiges of Iberia's ancient Roman heritage
- In *Les parfums de la nuit*, frequent shifts in musical time through the use of varied tempo markings: *rubato*, *librement* (freely), *sans presser* (without hurrying), *fantasque* (whimsical), and *anime* (lively)
- Muted violins that first support woodwinds, then utter glissandos against sustained harmonies that suspend the eeriness of dusk
- In the final movement, distant horns and bells that signal the dawning of a new day
- A flurry of excitement as violins imitate Spanish guitars with the strumming of full chords
- English horn, oboe, and solo violin play modal melodies, while themes from the first and second movements return

INSTRUMENTATION:

Three flutes (one doubling piccolo), piccolo, two oboes, English horn, three clarinets, three bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, strings



Rapsodie espagnole, Op. 35

MAURICE RAVEL (1875-1937)

THE STORY:

Unlike Debussy, Ravel had immediate familial connections to the Iberian peninsula. His mother was of Basque origin, and not only sang the region's folk songs to her firstborn child, but (as the Paris-based Spanish composer Manuel de Falla later recalled) was an excellent and refined conversationalist in the language.

Ravel first experimented with Spanish idioms in his piano piece *Habanera* at the age of twenty. His daring use of pedal points and modal harmonies defied rules taught at the Paris Conservatoire such that Ravel failed his harmony class thrice and, as a consequence for being eliminated twice in annual fugue competitions, was expelled from his composition class. Meetings with established experimental composers Emmanuel Chabrier, Erik Satie, and Gabriel Fauré, however, encouraged the budding musician's bold harmonies and avant-garde chord progressions, guiding his development of the melodic line and approach to structural form.

In 1907, Ravel returned to his student work *Habanera*, orchestrating the piece and adding three additional movements to complete the *Rapsodie espagnole* in 1908. Its premiere by the popular Concerts Colonne and a later performance in Munich solidified Ravel's international status as one of France's leading composers. Scored in four movements, the piece begins with placid yet mysterious "night music," followed by a melancholy *malagueña* complete with its characteristic dance rhythm. The *Habanera* movement is languid and brief, while the longest and last of the four movements, *Feria*, explodes with energetic life. One basks in the balmy Iberian sunshine, bathed in upward flourishes of the orchestra and wildly sweeping glissandos emanating from the harp before its stomping and whirling conclusion.

LISTEN FOR:

- Layers of contrasting textural and rhythmic patterns in quick succession, expressive of effervescent motion at varying paces
- In *Prélude à la nuit*, a repetitive and harmonically ambiguous descending four-note motif
- Muted violins that play on the fingerboard in the high registers and ethereal harps and celesta cast elegantly sensuous silhouettes in the low moonlight; cadenzas performed by pairs of clarinets and bassoons towards the end of the movement
- In *Malagueña*, dance rhythms punctuated by pizzicato strings, castanets, and triangle
- The return of the first movement's four-note motif followed by a recitative-like solo in the English horn
- In *Habanera*, languid syncopations that convey a graceful approach to the Cuban *contradanza*
- In *Feria*, the English horn's solo melody, laced with chromatic inflections in strings and bassoons
- Another return of the four-note motif from the *Prélude*, followed by a complex interweaving of dance rhythms and motifs to complete the movement

INSTRUMENTATION:

Two piccolos, two flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, alto saxophone, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, strings



Pictures at an Exhibition, Op. 35

MODEST MUSSORGSKY (1839-1881) / orch. Maurice Ravel

THE STORY:

Originally a piano suite, Mussorgsky's *Pictures at an Exhibition* invites audiences to join the composer on a journey through a gallery of ten short pieces. One senses the observative posture of Mussorgsky's gait in the recurring "Preamble" interlude, which "does not hurry, but observes attentively." As the composer quipped to a friend: "My physiognomy can be seen in the interludes."

Inspiring the ten-movement suite was the sudden death of Mussorgsky's close friend, the architect and artist Viktor Hartmann, in 1873. The loss of the talented artist prompted several close friends to put on an exhibition in his honor, to which Mussorgsky contributed several works Hartmann had given him. The exhibition of 400 of Hartmann's works in St. Petersburg in February and March of 1874 inspired Mussorgsky to compose a musical homage that summer, and *Pictures* saw its completion within a short three weeks. Ordinary, commonplace scenes of life permeate Mussorgsky's *Pictures*: children quarrelling in a garden, the labored movement of an oxcart, business, death, fantasy, love, and the glorification of Kiev. Undergirding the seemingly disparate sequence of pictures is an overarching continuity fulfilled at the arrival of the final triumphant tableaux.

Whereas Mussorgsky conceived the work for piano, Ravel arranged the suite for orchestra in 1922, nearly four decades after the composer's death. The orchestral arrangement of *Pictures* reflects Ravel's deep respect for Mussorgsky. Subtle gradations of expression such as dynamics, articulation markings, expressive devices (glissando, mutes, flutter-tonguing, pizzicato, open strings, bowing) are exclusively Ravel's interpretation.

LISTEN FOR:

- The gallant Promenade that returns throughout the piece as the listener strolls alongside Mussorgsky through the exhibition
- Mussorgsky's fantastical and sometimes grotesque portrayal of Hartmann's Christmas nutcracker, *The Gnome*
- The alto saxophone of the troubadour's song in *The Old Castle* (Ravel's nod to the French jazz craze of the 1920s)
- In *Tuileries*, the staccato flute and oboe that imitate the children's banter and bubbling chromatic lines in the clarinets that portray the children throwing up their hands in innocent confusion
- A lumbering yet noble tuba solo in *Cattle*, quietly approaching from afar and by the end of the movement, ambling away into the distant horizon
- In *Ballet of the Chicks in Their Shells*, a lighthearted movement led primarily by upper winds in ABA form; the B or Trio section features trills in violins and horns
- The depiction of contrasting speech patterns in *Samuel Goldenberg and Shmelye*, with the rich man represented by a resonant and deep bass and the poor man a high-pitched, trembling muted trumpet

- The bustling activity of *The Marketplace of Limoges*: all families of the orchestra participate in the lively bartering of goods
- Full brass dissonances of *Catacombs* that signal the gravitas of death, followed by the return of a varied Promenade-theme in *Cum mortuis in lingua mortua* that transforms darkness into light
- The angularity of climbing and crashing lines, tracing the mythical witch Baba Yaga's wild ride through the woods in *The Hut on Fowl's Legs*, as she searches for children to prey upon
- The grand E-flat major hymn and tolling bells of *The Great Gate of Kiev* that celebrate the ecclesiastical character of Hartmann's gate (designed but never built), complete with a chapel and biblical scripture etched on the archway

INSTRUMENTATION:

Three flutes (two doubling piccolo), three oboes (one doubling English horn), two clarinets, alto saxophone, bass clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, strings

About Our Musicians

Carlos Miguel Prieto,
Music Director Designate
The Maxine and Benjamin Swalin Chair

Grant Llewellyn,
Music Director Laureate

Michelle Di Russo, Associate Conductor
The Lucy Moore Ruffin Chair

Violin I

Brian Reagin, Concertmaster
The Annabelle Lundy Fetterman Chair

To Be Filled, Associate Concertmaster
The Assad Meymandi and Family Chair

To Be Filled, Assistant Concertmaster
The Anne Heartt Gregory Chair

Karen Strittmatter Galvin, Assistant
Concertmaster

Emily Rist Glover
The Jessie Wyatt Ethridge Chair

Paul Goldsberry
The Richard and Joy Cook Chair

So Yun Kim
The Governor James B. Hunt, Jr. Chair

Marilyn Kouba
The Phyllis ("Pat") Conrad Wells Chair

Maria Meyer
The Tom and Mary Mac Bradshaw Chair

Pablo Sánchez Pazos

Jessica Ryou

Lin-Ti Wang*

Eileen Wynne
The Harvey At-Large Chair

Erin Zehngut
The J. Felix Arnold Chair

To Be Filled
The James C. Byrd and Family Chair

***The North Carolina Symphony Foundation
gratefully acknowledges the generous gift of
the Lupot violin from Arnold and Zenat
Lerman.***

****deceased***

Violin II

Jacqueline Saed Wolborsky, Principal
The Nancy Finch Wallace Chair

To Be Filled, Associate Principal
The Blanche Martin Shaw Chair

David Kilbride, Assistant Principal

Qi Cao

Janet Gayer Hall

Oskar Ozolinch

Anton Shelepov

Jeanine Wynton

To Be Filled

Viola

Samuel Gold, Principal
*The Florence Spinks and Charles Jacob
Cate and Alma Yondorf and Sylvan
Hirschberg Chair*

Kurt Tseng, Associate Principal
The Betty Ellen Madry Chair

Brian Sherwood, Assistant Principal

Petra Berényi

Paul Malcolm

Amy Mason
The J. Sidney Kirk Chair

Sandra Schwarcz
*The Samuel H. and Anne Latham Johnson
Chair*

Kirsten Swanson*

Cello

Bonnie Thron, Principal
The June and Tom Roberg Chair

Elizabeth Beilman, Associate Principal
The Sarah Carlyle Herbert Dorroh Chair

Peng Li, Assistant Principal
Anonymously Endowed

Yewon Ahn
Anonymously Endowed

Sunrise Kim**
The William Charles Rankin Chair

Rosalind Leavell*

David Meyer**
The Nell Hirschberg Chair

Lisa Howard Shaughnessy
The Sara Wilson Hodgkins Chair

Nathaniel Yaffe
*The Secretary of Cultural Resources Betty
Ray McCain Chair*

To Be Filled

Double Bass

Leonid Finkelshteyn, Principal
The Martha and Peyton Woodson Chair

Bruce Ridge*, Associate Principal
The John C. and Margaret P. Parker Chair

Craig Brown
The Mark W. McClure Foundation Chair

Erik Dyke
The Harlee H. and Pauline G. Jobe Chair

John Spuller*
The Dr. and Mrs. Preston H. Gada Chair

Flute

Anne Whaley Laney, Principal
*The Mr. and Mrs. George M. Stephens
Chair*

Mary E. Boone, Assistant Principal
The Dr. and Mrs. Shaler Stidham, Jr. Chair

Elizabeth Anderton Lunsford
The Jack and Sing Boddie Chair

Piccolo

Elizabeth Anderton Lunsford
The Jean Dunn Williams Chair

Oboe

Melanie Wilsden, Principal
The Hardison and Stoltze Chair

Joseph Peters, Associate Principal
The Lizette T. Dunham Chair

Amanda LaBrecque*

Sandra Posch**
The Clarence and Alice Aycock Poe Chair

English Horn

Joseph Peters
The Bruce and Margaret King Chair

Clarinet

Samuel Almaguer, Principal
The Mr. and Mrs. J. Christopher Walker, II Chair

Zhenyu Wang*, Assistant Principal
The Kathryn Powell and Green Flavie Cooper Chair

Bassoon

Aaron Apaza, Principal
The Mr. and Mrs. Fitzgerald S. Hudson Chair

Wenmin Zhang, Assistant Principal
The Beethoven Chair

French Horn

Rebekah Daley, Principal
The Mary T. McCurdy Chair

Kimberly Van Pelt, Associate Principal
The Paul R. Villard and Gabriel Wolf Chair

Corbin Castro*
The Roger Colson and Bobbi Lyon Hackett Chair

Tanner West*
The James Marion Poyner Chair

To Be Filled
The Mary Susan Kirk Fulghum Chair

Trumpet

Paul Randall, Principal
The George Smedes Poyner Chair

David Dash*, Associate Principal
The Henry and Martha Zaytoun and Family Chair

Trombone

John Ilika, Principal
The Thomas Warwick Steed, Jr. Family Chair

Jonathan Randazzo, Assistant Principal
The Frances Armour Bryant Chair

Bass Trombone

Matthew Neff
Anonymously Endowed

Tuba

Seth Horner, Principal
The Governor and Mrs. James G. Martin, Jr. Chair

Harp

Anita Burroughs-Price
Vonda Darr

Timpani

Colin Hartnett, Principal
The Patricia R., Steven T. and George F. Hackney III Chair

Percussion

Richard Motylinski, Principal
The Margery and Earl Johnson, Jr. Chair

Rajesh Prasad, Assistant Principal
The Abram and Frances Pascher Kanof Chair

Organ

To Be Filled
The Albert and Susan Jenkins and Family Organ Chair

Library

Stephanie Wilson, Principal Orchestra Librarian
The Mary Colvert and Banks C. Talley Chair

Taylor Troyer, Assistant Orchestra Librarian

*Acting position

**Leave of absence

Named musician chairs are made possible through very meaningful gifts to the Symphony's endowment. As such, these donor families are also members of the Lamar Stringfield Society.

All string players rotate stands on a periodic basis in each section with the exception of titled players: Principals, Associate Principals, and Assistant Principals.

The North Carolina Symphony is a member of the League of American Orchestras and the International Conference of Symphony and Opera Musicians.

The North Carolina Master Chorale is the Resident Chorus of the North Carolina Symphony.

Thank you to the generous individuals, businesses, foundations, and community partners who support the North Carolina Symphony through contributions each season. The Symphony's performances and extensive music education and community service programs are made possible by your support.